

Artistic music till the end of the sixteenth century. But the way was being prepared for the new departures in various lines through a great part of that century.

Dance music & dance rhythms were beginning to penetrate the region of artistic music. Lower forms of secular choral music showing its influence. Frottolas & canzonas, & Balletts – among choral forms (& even some of the less lofty among madrigals [circled]) Also dance tunes for such instruments as were known were being perpetuated in print & even combined into groups which prefigured the suite.

All these things tended towards a new idea of art ; in which beauty of counterpoint was to give way to rhythm & tune.

But it is a curious fact that tune was

Take first the movement of Philip Neri toward popularising music in connection with church services. His friendship with Palestrina. Founding the Congregation of Oratorians & performances in the Oratory of St. Maria in Vallicella And the musical performances of the Laudisti who sang popular hymns to stir up the vulgar

was not taken in by the front door by serious musicians but let in by slow degrees at the back. For it was not the object of composers who began to new movement to write tunes & accompaniment but to find new means of combining poetry & music ; & to wed poetry [?] rhythms to tunes was not what at first entered into their calculations.

The early stages of this important movement have been made historical in a most singularly complete way by several writers ; & we can follow them with more completeness than any of the previous details of music history.

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Another cause that led to it the capture of Byzantium by Mahomet ii in 1453.

Orazio Vecchi's

Amphi Parnasso

Mantua 1594

Driving the last remnant of representation of great literature for refuge into Italy. Study of Greek literature became more general

People's fancying they could revive the Greek modes of performing tragedies.

Appears to have been a special group of enthusiasts who set themselves deliberately to work to develop a new line of art in accordance with the supposed Greek fashion. Object to convert the inflection of declamation into musical intervals. - Doni's account of the meetings at Count of Vermio & Vincenzo Galilei's experiments – called monodies [insert] hence monodic style – the pathetic scene of Ugolino [?] (p. 3) circa 1590.

Peri born latter half of 16th century b. Florence .
noble [?] circa 1560. Il Zazzerino. Golden haired Not
known when he died. A work of him printed as late at
1610

Here discuss Caccini's book "Le Nuove Musiche"

[remainder of page inverted]

Jacopo Peri – Giuollio Caccini circa 1550 1560 – Emilio da Cavaliere b. 1550 d 1600 Rinuccini as poet Peri in preface to Euridice saying Cavaliere's was first to try recitative in the Desperatione di Fileno & Il Satiro. 1590 These are lost. Followed by Caccini's settings of short poems for solo voice accompanied by lute or theorbo. Some of which appear in his Nuove Musiche. Followed by Peri's Daphne (poem by Rinuccini) – performed privately at Palazzo Corsi in 1597 Very favourably received

The marriage of Henry IV & Maria de Medici coming off in 1600 the occasion called forth the first public opera viz. Euridice by the same composer. Described as Damma per Musica, Melodrama, Tragedia per Musica. Not yet called Operas. Bottom of p. 7 & on

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high contrapuntal manner of writing, at the same time profiting by what had been learned of the nature of pure chord effects by the efforts of the earlier masters - & even obtaining remarkable effects of form by the manner in which they interspersed the purely polyphonic portions with portions manifestly & artistically harmonic. Of the lesser lights whose handiwork helped on the art in the middle of the century, many were Netherlanders ; & many Italians impregnated with Dutch tradition ; & some were Italian who began to have an idea of an Italian School of their own and one was a Frenchman – by the side of Arcadelt, Gombert p23 & 3r Cipriano de Rore 1516 1565 Goudimel Waelrent 1518 [Two more names]

Same year of 1600 saw beginnings of Oratorio

Oratorio springs from same sources as opera namely miracle plays

Object of oratorio as of miracle plays a religious one

Mysteries or miracle plays a means of teaching common people the stories from the bible ; & those in which their mythology is embalmed.

a very effective means

All subjects chosen[?]

interspersed with music early [?]

Music to such plays getting more elaborate, & some of it being in parts.

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This indeed was a temporary phase, & a comparatively low one. It was a subordinate transition on the way to a greater one. The general outline may be said to be as follows. In the 2nd quarter of the 15th century men draw away from the purest type of counterpoint as written by Josquin & co to a form of art in which the voices were not so independent & effects of harmony were more generally aimed at. Independent expression in the voices was subordinated for the time to lump effect of tone. But they had not the chord to chord classification which was found out in the following century & the result is frequent obscurity, barbarous progressions, & a sense of immaturity in style. In the latter half of the century the course of things turned back again & the great masters of the craft resumed the

Conversion of St. Paul 1440 Rome Abraham & Isaac
Florence [?] 1449 &

Formation of the Oratory by Philip Neri 1540 Santa
Maria in Valicella popularising religion

Animuccia. 1500-1571 Laudi Spirituali e.g.

Cavaliere's oratorio

D. Mazzocchi pto

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the day had set their seals upon the art & their example & before all men - among the crowds of lesser composers who did very useful & interesting work about the middle of the century & a large proportion so far yielded to the prevailing tendency, that judged from the point of tune they (the church composers & madrigal writers) would be almost subject to the accusation of being inartistic. Indeed people in modern time who come to close quarters with the study of madrigals of the period already primed with themes about the madrigal form, which are (like the learned German metaphysicians celebrated [?], drawn from an insufficient range of experience) can hardly be brought to recognise some of their works as madrigals at all, so chordy & rhythmic are they.

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tune. But just as a strong composer in modern times will not allow his nature to be submerged by the flood of Hungarian, Bohemian, Slav, & other styles : though he is very glad to accept what new material they afford him ; up to certain limits. So the stronger composers of the 16th century made use of the efforts up to a certain point which in proportion to their power they maintained their allegiance due to polyphonic conditions. Even the greatest composers wrote Villanellas and Canzonettas & similarly simple kinds of music, & unconsciously applied what they learnt to higher forms of art ; just as Brahms gives us popular art expressions in some of his most serious compositions. But on the whole it is to be noted that in the 16th century the composers of lower rank were most influenced by popular kinds of expression. And it is indeed most noticeable in the middle of the century, before the higher minds of

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music. Haydn was of the people himself & well knew how to adapt the materials of his class to artistic purposes. Beethoven absorbed national traits of musical speech & [?] them to some purpose. Schubert much more than any other was influenced by several national traits of art but mostly the Hungarian. What Weber owes to national forms tunes & dances it is superfluous to mention ; while of all composers Brahms has shown [?] kind of people's music most deliberately & copiously. In his Hungarian dances, & his Zigeuner lieder ; his Valses etc. In the 16th century the music of the people [?] an enormous influence on Classical art ; though in way more intangible and subtle. The purer forms of Choral art were scarcely permeable by tune ; but they won by the underlying harmonic stimulation of tune ; & the rhythmic definitions which invariably characterises

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In art the situation is much the same, though the conditions of its prosper are not so severe. In the 16th century musicians unconsciously drawing towards the most complete & deliberate revolution any art form ever saw ; and mens minds were being prepared for it by slow degrees, by unconscious submission to tendencies ; & almost unconscious dropping of the conventions of high art. Even the greatest masters of their craft were submitting by degrees, but the great part of the clearances were made by comparatively irresponsible free lancers. In music this very commonly is so. The classical artists are too much hampered by convention & responsibilities. They often weigh too much to be humanly spontaneous ; & it remains for the spontaneous energy of a fresh & uncorrupted populace where such can be found to supply most of the material, & motive. We see many of our greatest masters in this light disenchanted from studying and borrowing from other people's

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When revolutions are pending it almost always happens that the people in the 2nd and 3rd ranks want to go faster than their leaders. The foresight & and grip of the future as well as of the past & the present which is the surest mark of a man of first power, is not often found comprised with hot head & wilful excitability of the typical revolutionary. But nevertheless the world may well be thankful for the hot heads & eager rectifiers of the universe, for truly without a little reckless unwisdom the world would not get along much. The way for those whose names are attached to any great movement is often prepared by the sacrifice of many nameless ones & Before the lucky man arrives to take possession of new country there are often hundreds lost in the jungle or the bush in the elementary stage of clearing it, whom the world too readily forgets.